

FINE PRINTS





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SARAH SAUVIN

Fine Prints

No.18 - October 2023

1. Jean CHARTIER

(ca. 1500 - ca. 1580)

5500 €

Vigilantia [Vigilance]

Engraving, 175 x 121 mm. Robert-Dumesnil 5, Andresen 1, IFF p. 213, undescribed state.

Fourth plate from a series of ten plates titled *Les Blasons de vertus* [Allegorical depictions of the Virtues]

Impression of an undescribed third state, with the title completed. In the descriptions of this print by Robert-Dumesnil and by André Linzeler (in the *Inventaire du Fonds Français*), the title engraved at the bottom is *Vigill*. On our impression, this title has been corrected in the plate to *Vigilantia* (the top of the second *l* still visible), which constitutes a 3rd state (of 3).

Very fine impression printed on watermarked laid paper. The watermark is difficult to identify but seems to be similar to Briquet 5374 and 5375: three crescents with the name PERRET inside a cartouche. These two watermarks were noticed by Briquet on documents kept in Sens and dating from ca. 1569 and 1571. According to Briquet, this paper was made in Mallay-le-Roy's paper mill, near Sens, that Claude Perret exploited shortly after 1559. This origin and datation seem to be consistent with Jean Chartier's production of prints in Orléans between 1557 and 1580. This watermark is identical to that on the unique impression of *Jean Chartier seated in his studio* that we sold to the Rijksmuseum in 2021.





Condition: Impression slightly trimmed by 0.5 mm at bottom and 1 mm at top left. A tiny (7 x 6 mm) repaired loss of paper in the bottom right corner, with touches of watercolour. A very slight yellowish stain.

Extremely rare.

The title given to the series is that of the first plate, which serves as the frontispiece. It shows Jean Chartier in his bookshop, holding a large banner bearing the words: *Symbola Virtutum nobis num grata? Quid ipsi Virtutum fructus? Les blasons de Vertu, par Vertu se surmonte*. The plate is signed *I. Chartier pinxit* and located in *Aureliae* (Orléans). Séverine Lepape notes: "Chartier presents himself as the originator of the series (pinxit) and gives the place of publication but does not say that he is the publisher—as if to suggest that the mention of the former implies the latter." ("The Production of Prints in France at the Time of Hieronymus Cock", in *Simiolus*, vol. 39, no. 3, p. 218).

The other plates in the series are *Vigilance* (engraved title *Vigilantia*), *Strength* (engraved title *fortitudo*), *Justice*, *Wisdom*, *Prudence*, *Temperance* (engraved title *Temperantia*), *Patience* (engraved title *Patient.*), *Charity* (engraved title *Pietas*) and *Abundance*. Cynthia Burlingham observes that: "By omitting Faith and Hope, and introducing *Wisdom*, *Abundance*, *Vigilance* and *Patience*, the group departs from the seven canonical virtues so widespread in Renaissance art. The way it is presented evokes the tenacious French medieval tradition of heraldic virtues, usually represented by seated women designated by various attributes. [...] The elegant Mannerist figures in this series are set in landscapes with ancient ruins [...] or seated in interiors with windows overlooking landscapes.



Books are often depicted, even though they are not part of the subject's usual attributes and recall the library in the background of Chartier's curious self-portrait on the series' title page." (*La Gravure française à la Renaissance*, p. 393, our translation).

There are indeed two thick volumes in *Vigilantia*: the young woman is writing in one while reading another on her lap. This studious activity perhaps reflects the first Latin meaning of *vigilantia*: the habit of staying awake, studying, while the dog standing guard at the door perfectly illustrates the figurative meaning. Guy de Tervarent notes "on the reverse of a Florentine medal, made at the end of the 15th century for Robertus Macingius, a dog ready to pounce [which] stands at the feet of 'Vigilantia' (Hill, no. 984, pl. 161)". (*Attributs et symboles dans l'art profane*, 1997, p. 123) In the background, an armed man stands guard at the entrance to a fortified enclosure surrounded by a moat on the edge of which stands a fisherman.

2. Cornelis BOS

(ca. 1506/10 - before 1555)

1100€

Christ delivering man from sin - 1554

Engraving, 294 x 206 mm. Schéle 34, New Hollstein (Maarten van Heemskerck) 433.

Engraved after a design by Maarten van Heemskerck.

Fine impression printed on watermarked laid paper (watermark: unicorn and name difficult to decipher inscribed in a cartouche). Generally in good condition. Four thin areas on the reverse, a very tiny repaired loss of paper in the upper right corner, and two tiny light stains.



The text engraved in the upper right corner is a quotation from the end of chapter 7 of the *Epistle to the Romans*: “O wretched man that I am, who shall deliver me from this body of death? It will be the grace of God through Jesus Christ our Lord. And so I myself am subject both to the law of God in the spirit and to the law of sin in the flesh.”



Ich elender mensch. War Vort mich erlösen
Von dem heubdes tods: Ich dancke Gott durch
Iesum Christum unsern herren. So dancke ich nun
mit dem gewilt dem gottes: aber mit dem fleisch
dem gabs der sond Zu den Römern 7 Cap

M. Hensken
Im Vinter 1554

3. Jan Cornelisz. VERMEYEN

(1500 - 1559)

25000 €

Henri II, King of France - 1555

Etching and engraving, 146 x 105 mm. Hollstein 9, Popham 11, Horn A120, Passavant 9, Wurzbach 3.

Impression trimmed to 1 mm outside the platemark at top and right, and on the platemark at left and bottom. Very good overall condition. Small remains of mounting paper on verso along right edge.

A very rare impression. Hollstein mentions only two impressions, one of which was destroyed during the Second World War (formerly kept in Berlin), the other now kept at the Rijksmuseum (RP-P-1910-2325) and reproduced in the catalogue. Hollstein also mentions the existence of a later impression, also in the Rijksmuseum (RP-P-1882-A-6307). This impression is printed on the well-wiped plate. Our impression, which has not yet been described, conforms to the impression RP-P-1910-2325 reproduced in the Hollstein catalogue, printed with surface tone.

The letter in the top left-hand corner identifies the model: *Henricus Rex Gallorum, anno Dm̃ M.D.LV.* (Henri, King of France, the year of our Lord 1555).

This profile of Henry II in armour is close to several other small portraits by Vermeyen, notably that of the condottiere Ferdinando I Gonzaga (1507-1557) (Hollstein 8) and in particular that of Philip II King of Spain (1527-1598) (Hollstein 13), which is of similar dimensions and bears the same date, 1555. The style is also very similar: the same use of

Henricus Rex
Gallorum, anno
Dni M. D. LV.



parallel lines to shade the edges of the copperplate, and the same typography used for the engraved inscription *Philippus Rex Anglorum, Princepsq[ue] Hispaniarum anno 1555*. This typography can also be found on the tablet of the large plate of *The Last Rites* (Hollstein 2). The use of parallel lines and cross-hatching to define shadows and borders is typical of Vermeyen's style and can be found in many of his prints, for example the portrait of *A Young Woman* (Hollstein 15).

Vermeyen had engraved another portrait of Philip II in 1555, of which only one impression was known, which was unfortunately also destroyed during the Second World War (see Hollstein 12). It bore the inscription *la figure de Phililpes (...) comme il entra la ville de Bruxelles, le VIII de September Lan MDLV* [the figure of Philip (...) as he entered the city of Brussels, the VIII of September the year MDLV] with the signature *Jo Maius fecit cū Privilegio*. Jan Cornelisz. Vermeyen, who lived in Brussels at the time, had been in the service of Charles V for many years. The latter abdicated in 1555 in favour of his son, Philip II. We can assume that these various engraved portraits of kings were made by Vermeyen in 1555 in order to reflect current events.

The rarity of Vermeyen's prints is emphasised by all his cataloguers.

Henricus Rex
Gallorum, anno
Dñi M.D.LV.



4. Julius GOLTZIUS

(active between 1555 and 1601)

2000 €

A soldier bids farewell to his wife - ca. 1560 /1595

Engraving, 165 x 280 mm. Hollstein 49.

First plate in a series of four plates illustrating puns on the relationship between husbands and wives.

Very fine impression printed on laid watermarked paper (watermark: gothic P topped with a flower).

Three tiny repaired tears in the bottom margin, otherwise in very good condition. Small margins (sheet: 184 x 293 mm).

Rare.

“In the various plates [in the series], the women complain specifically about the suffering caused to them by their husbands. In this engraving, the wife complains that she is suffering enormously because the soldier has to leave as soon as the "Sturmklöck" (tocsin) sounds. It is not impossible that this series of engravings with German inscriptions was commissioned from Julius Goltzius through Christophe Plantin, who is known to have regularly negotiated prints with engravers for third parties. In 1586, for example, Julius Goltzius also worked through Plantin for the German publisher Hans Gundlach.” (Jaco Rutgers, *Een Rijke Traditie*, p. 25, translated by us).

The other plates of the series are: *Hennentaster* [The Hen Groper], *Spinnende vrouw met haar echtgenoot* [Woman Spinning with Her Husband], *Veelvraat en Drinkeboer* [A Drinker and a Glutton].



Reference: Susan Anderson, Erik Ariëns Kappers, Britta Bode, Franziska Gottwald, Jaco Rutgers, Leonore van Sloten, Jaap van der Veen, David de Witt: *Een Rijke Traditie - Twee Eeuwen Nederlandse Prentkunst uit Privébezit*, 2015, cat. no. 11.

5. Jan II COLLAERT

(ca. 1561 – ca. 1628)

1600 €

Politura Armorum - ca. 1588

[The Invention of the Polishing of Armour]

Engraving after Johannes Stradanus, 200 x 275 mm. New Hollstein (Johannes Stradanus) 339, 1st state (of 4).

Plate no. 17 in the *Nova Reperta* series.

Very rare impression of the first state (of 4), before number 17 was added in the bottom left margin, and before the change in the publisher's address.

Superb impression with strong contrasts, printed on laid watermarked paper (watermark: Gothic P). In very fine condition. Small margins (sheet: 219 x 285 mm).

The caption in Latin reads: *Enses, bipennes, arma Bellonae omnia, Nostro, haud vetusto, sunt polita tempore*. The swords, the double-edged axes, all the weapons of Bellona, are polished today, not in the past.

Two other plates in the *Nova Reperta* series are closely linked to war: *Pulvis Pyrius* [The Invention of Gunpowder] and *Staphae, sive Stapedes* [The Invention of Stirrups].

While gunpowder was a recent invention that revolutionised combat in the modern world, stirrups had been used for a long time, as had armour. The title and caption of *Politura Armorum* therefore clearly indicate the subject of the plate: the new practice of mechanised armour polishing.



As in other engravings in the series, Johannes Stradanus introduces us to the workshop, where a whole world of apprentices, workers and foremen are busy around a large piece of machinery that is the centre of attention: “The eye is drawn to the gears, cogs and driveshafts of the polishing equipment as much as to the men using it. The rotary action of the grinding wheels appears to derive from a water wheel below the building, indicated by the brick arch in the lower left.” (David Cressy, *Renaissance Invention*, pp. 154-155).

Reference: Markey, Lia, ed. *Renaissance invention: Stradanus's Nova reperta*. Evanston, Illinois: Northwestern University Press, 2020.

6. Jan II COLLAERT

(ca. 1561 – ca. 1628)

1600 €

Conspicilla - ca. 1588

[The Invention of Eyeglasses]

Engraving after Johannes Stradanus, 205 x 270 mm. New Hollstein (Johannes Stradanus) 337, 2nd state (of 4).

Plate no. 15 in the *Nova Reperta* series.

Impression of the 2nd state (of 4) with number 15 in the bottom left margin.

Very fine impression printed on laid watermarked paper (watermark: crowned interlaced Cs). Slightly yellowed sheet. Small margins all around the platemark (sheet: 245 x 305 mm).

The caption in Latin reads: *Inventa conspicilla sunt, quae luminum Obscuriores detegunt caligines*. Glasses have been invented, which remove the veil of darkness from the eyes.



Sven Dupré recalls that spectacles with convex lenses to correct presbyopia were invented around 1285 in Italy, while those with concave lenses to correct myopia were readily available from the middle of the 15th century. However, the quality of the lenses remained mediocre until the seventeenth century, when advances in optics and the polishing of lenses enabled them to be better adapted to the eyes.



This time, *Conspicilla's* image do not show the invention or manufacture of spectacles, but their marketing and various uses.

Sven Dupré observes that in the sixteenth century spectacles were no longer a luxury item but were mass-produced, and that their quality had to be carefully checked before they could be bought. An old man is leaning over the counter of the spectacle merchant, who is extracting various spectacles from a display rack, which the old man tries on one after the other, while a passer-by looks on through a monocle. In the same street, we see the stalls of a cobbler and a bookseller or copyist, who are also wearing glasses, as are their customers, unlike the children, whose eyesight is still good. Spectacles are therefore not only necessary for some people with poor eyesight, they are indispensable for almost everyone who, as they grow older, would otherwise be unable to continue their manual or intellectual activities, and as such they deserve to feature in the *Nova Reperta* series.

7. Philips GALLE (attributed to the workshop of)

(1537 - 1612)

1500 €

Distillatio [The Invention of Distillation] - ca. 1588

Engraving after Johannes Stradanus, 201 x 269 mm. New Hollstein (Johannes Stradanus) 329, 1st state (of 3).

Plate no. 7 in the *Nova Reperta* series.

Impression of the first state (of 3), with Philips Galle's address.

Superb impression, with strong contrasts, printed on laid watermarked paper (watermark: Gothic P and horn). Small margins (sheet: 217 x 280 mm). Small repaired tear of 25 mm in the upper right corner. Otherwise in perfect condition.

The caption in Latin reads: *In igne succus omnium, arte, corporum / vigen fit unda limpida et potissima*: In the fire, the juice of all bodies, thanks to art, becomes water full of life, pure and very powerful.

Olivia Dill has analysed *Distillatio* in the context of the contemporary practice of alchemy, particularly at the Medici court in Florence, with which Johannes Stradanus had a special relationship ("Invented Processes: Stradanus's *Distillatio* and *Lapis polaris magnes*", in *Renaissance Invention - Stradanus's Nova Reperta* (ed. Lia Markey)).

Francesco I de' Medici was personally interested in the practice of alchemy. Johannes Stradanus painted his portrait in 1570 for the studiolo of the Palazzo Vecchio: Francesco I de' Medici in his Laboratory, also known as *The Alchemist's Laboratory*.



Almost twenty years later, the engraving takes up elements of this painted portrait, but changes its scope: it expands the image, gives greater detail to the workshop and its utensils, and increases the number of protagonists. It also moved the multi-vessel alembic, which was harder to see in the dark depths of *The Alchemist's Laboratory*, towards the centre: the main subject, underlined by the caption, is the process of distillation and its practice in a collective workshop: as in other engravings in the series (*Sculptura in aes, Impressio librorum...*), the multiplicity of tasks, carried out at the same time and in the same place by many people of different status, helps to perfect the process and its applications.

Reference: Markey, Lia, ed. *Renaissance invention: Stradanus's Nova reperta*. Evanston, Illinois: Northwestern University Press, 2020.

8. ANONYMOUS (COLLAERT Family ?)

Ca. 1600

6500 €

Allegory of Death - A pair of engravings

Death is not impressed by Wealth and Beauty

Engraving, 186 x 121 mm. New Hollstein (The Collaert Dynasty) 1143, undescribed state.

Impression of an undescribed first state, before Karel Collaert's address (*Carolus Collaert excud.*) bottom left. Superb impression printed on laid paper (watermark difficult to identify). A tiny foxmark with associated tiny hole and a few pale stains, otherwise in very good condition; small margins (sheet: 204 x 135 mm).

Death is not Impressed by Courage and Strength

Engraving, 186 x 121 mm. New Hollstein (The Collaert Dynasty) 1144, undescribed state.

Impression of an undescribed first state, before Karel Collaert's address (*Carolus Collaert excud.*) bottom left. Superb impression printed on laid paper (watermark difficult to identify). Generally in very good condition. A tiny pale stain in the upper margin; small margins (sheet: 202 x 132 mm).

Both of these prints are extremely rare.





En richesse honneurs et delices i'abonde,
 Jeune belle plaisante d'un maintien gracieux
 Fais il ô fiere mort que l'esclat de mes yeux
 Par ton dard furieux soit estainct de ce monde?

Nul entre les mortels par faueur ou puissance,
 Richesses ou beauté par force ou par valeur
 Il ne se treuve nul qui de moy soit vainqueur
 Il te conuient partir que sert ta resistance.



*Retire toy de moy ô mons tre insatiable
 Ou d'un bras vigoureux te feray trebucher
 Comment oze tu bien ma personne toucher ?
 En force honneur et biens ne se voit mon semblable.*

*Pauvre fol que tu es t'penses tu que ton bras
 Armé d'un coutelas aye sur moy puissance ?
 Moy qui tous les humains malgré leur résistance,
 Sans esbargner un seul fais trebucher en bas.*

9. Jan MULLER

(1571 - 1628)

1000 €

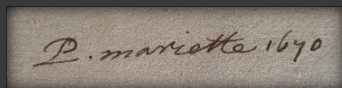
Portrait of Dirck Volckertsz. Coornhert - 1590

Engraving, 186 x 128 mm. Bartsch 34, New Hollstein 34, 2nd state (of 2).

Impression of the 2nd state (of 2) with Muller's signature. Impressions of the first state are rare.

Very fine impression printed on laid paper, trimmed on the platemark or just outside. Small repaired tear in the upper right corner. The tips of upper and lower left corners restored.

Provenance: Pierre Mariette II (1634 - 1716) with his signature in ink and pen on the reverse followed by the date 1670 (Lugt 1789).



The *Portrait of Dirck Volckertsz. Coornhert* was engraved by Jan Muller after a painting by Cornelis Cornelisz. van Haarlem, of which several versions are known. Jan Piet Filedt Kok (New Hollstein) indicates that a wash drawing by Muller preserved in Haarlem probably served as a working model for this engraving (Teylers Museum; Reznicek 1980, 9, ill.).

Judith Niessen notes in *Cornelis van Haarlem 1562-1638* that: "The second portrait from that time is that of Dirck Volkertsz Coornhert, which we only know thanks to the engraving Jan Muller made after it (ill. 83) and the worthless copies, of which the version in the Frans Hals Museum is the best (ill. 84). Cornelis may have painted Coornhert between 1586 and 1588, but the engraving was published only after Coornhert's death in 1590 (our translation).

Obijt. A. 1590.

C. pax.

Atat: sua 68.



M. f.

THEODORVS COORNHERTIVS AMSTELREDAMVS.
Quid valeant Bataui lingua, ingenioq; Batauo,
Rara inter Batauos lux, Theodore, doces.
Quis posthac crassam Batauis affinxerit aurem?
Disperream, si quis tale quid ausus erit.

10. Christoph MURER

(1558 - 1614)

4200 €

Allegory on Fortune and Happiness - 1596

Etching, 242 x 195 mm to the borderline. Bartsch 2, Nagler 4, Andresen 7, Hollstein 26, 2nd state (of 2).

Impression of the 2nd state (of 2), with *Elias Wöllböffer excudit.*

Very fine impression printed on laid watermarked paper (double-headed eagle with letters A and R). Thread margins on all sides around the borderline. A few small brown spots in the subject, usual horizontal drying fold, otherwise in very good condition.



Very rare. Adam Bartsch already noted: "The few pieces that he etched have become very rare". (Bartsch, p. 384, translated by us)

Thea Vignau-Wilberg notes that "in 1596, [Murer] created the etched allegory *Mut obne Gut, Gut obne Mut*, in which a rich, grief-stricken merchant and a poor, fun-loving youth face each other. Like other Murer prints, it was to serve as a model for the decorative arts." (*Christoph Murer*, p. 29, translated by us).



Nihil sunt mēi, sed sunt mihi gaudia multa.
Nūc ohne Gut. Elias Wölfffler excudit

Multi sunt nūmī, sed sunt mihi gaudia nulla.
Nūc ohne Gut.

Christoph Murer or Maurer was a stained-glass painter, printmaker and draughtsman. As a printmaker, he is best known for his series of etchings *Emblemata Miscella Nova* (Hollstein 84) and his woodcut illustrations. He also produced a number of isolated prints, including several allegories: *Allegory on Ambition* (Hollstein 25, an impression of which is preserved in Munich), *Allegory on Painting* (Hollstein 27), which is described by Andresen but no impression of which is currently located. *L'Indigent et le richard* belongs to this register of allegorical works.



Christoph Murer
*Study for a Stained Glass
Window* (Metropolitan
Museum of Art)

The engraving is signed *CMurer Fecit* lower left and located *Tiguri*, i.e. Zurich, Murer's home town. The title varies from catalogue to catalogue. *L'Indigent et le richard* [The Poor and the Rich] is the title given by Bartsch, while in the Hollstein series, Robert Zijlma calls it *Allegory on Fortune and Happiness*.



Muren
Fert.
Tiguri

Andresen's catalogue, followed by Thea Vignau-Wilberg, refers to it by the German part of the caption etched at the bottom: *Mut ohne Gut, Gut ohne Mut* [Energy without Wealth, Wealth without Energy].

This caption divides the image into two parts, each corresponding to one of the two main characters. On the left is a young man, whose poverty can be seen in the condition of his shoes: he has almost nothing, but he is full of spirit, as he proclaims: *Nulli sunt num(m)i, sed sunt mihi gaudia multa* [I have no riches, but I have much joy].





On the right, an old man seated at a table, appearing to have fallen asleep while counting his wealth in front of a thick open register, says the opposite: *Multi sunt nu(m)i, sed sunt mihi gaudia nulla* [I have much wealth, but I have no joy]. The background illustrates this antithesis: on the left, a joyful assembly is dancing and eating merrily, while on the right, merchants are busy loading a ship. The poor and the rich, however, are united under a double banner held above them by an angel. It reads in Latin: *Utraq(ue) dividite ex (a)equo, tunc dives uterque* (Share equally, then you will both be rich); and in German: *Teilends gleich, so sind ir beid reich* (By sharing equally, you will both be rich).

Reference: Thea Vignau-Wilberg, *Christoph Murer und die "XL. Emblemata miscella nova"*, 1982.



TVS

Knauden Junge



11. Gillis VAN BREEN

(ca. 1560 - 1602)

2500 €

Allegory on the good and the corrupt tree - ca. 1600

Engraving after Karel van Mander (1548 - 1606), 193 x 285 mm (sheet). Hollstein (Gillis van Breen) undescribed, New Hollstein (Karel van Mander) 89, undescribed state.

Very scarce impression of an undescribed 1st state, before *CJVischer's* address. This address appears on the only other recorded impression of this print, in the British Museum (1937,0915.289), whose entry reads: "This is the only impression of this plate recorded in the New Hollstein volume."

Very fine and well-contrasted impression, printed on watermarked laid paper (coat of arms with a stripe). Very slightly trimmed in the lower white part with slight damage to the name of *C. Schonaeus*. Small margins on the other three sides. A tiny foxmark in the subject, otherwise in very good condition.

Cornelis Schonaeus is the author of the Latin verses engraved under the image, *Seducit miseros carnis damnosa voluptas:/ Spiritus ad Christum contendit, et aetheris arcem*. The fatal voluptuousness of the flesh leads the unfortunate astray:/ The Holy Spirit brings them back to Christ and the citadel of heaven.

This allegory illustrates a passage from chapter 7 of the *Gospel of Matthew*, verses 15 to 20: "Watch out for false prophets. They come to you in sheep's clothing, but inwardly they are ferocious wolves. By their fruit you will recognize them. Do people pick grapes from thornbushes, or figs from thistles?"



Likewise, every good tree bears good fruit, but a bad tree bears bad fruit. A good tree cannot bear bad fruit, and a bad tree cannot bear good fruit. Every tree that does not bear good fruit is cut down and thrown into the fire. Thus, by their fruit you will recognize them.”

The richly-dressed couple can also be seen in a print of similar dimensions, also engraved by Gillis van Breen after Karel van Mander and captioned by Cornelis Schoneaeus: *Allegory on the Narrow Way and the Broad Way* (see [the impression in the Rijksmuseum](#)). This print illustrates verses 13 and 14 of the same Gospel.

12. Karel van MALLERY

(1571 - 1635)

500 €

The Son on the Donkey, the Father on Foot

Second plate of a series of six plates illustrating Aesop's fable of the father, his son and the ass.

Engraving, 194 x 248 mm. Hollstein 125, impression with Philipp Galle's address.

Very fine impression printed on laid watermarked paper (watermark: glove). Small margins (sheet: 220 x 265 mm). Two tiny foxmarks. In very good condition.

The plates were engraved by Karel van Mallery after Ambrosius Francken I (1544 - 1618).

Following the title plate, *The Son on the Donkey, the Father on Foot* is the first of five plates illustrating Aesop's fable. It shows a father and son on their way to market, criticised by passers-by because it is the young, strong son who is being carried by the donkey, while his father is walking. In the second illustration, on the contrary, it is the father who is riding the donkey, but they are criticised nonetheless: the father does not care about his son and lets him exhaust himself! Passers-by are no happier with the following illustrations: whether they both ride the donkey or walk alongside it, passers-by are never happy. Needless to say, the last solution - father and son carry the donkey on their backs - doesn't convince them either!

The title-plate already announces the moral of the story: you can't please everyone.



Ant. Franc. inv.

Coel. de Meijer sculp.

1660. J. de W. del.

O VERE INSANVM STOLIDVMQVE SENEM, CUI CVM SIT
NEC TARDI RATIO SENII, NEC CVRA SAINTIS,

*Le jeune fort, d'assez des membres bien formé
Tresconnoît a son aise chevauché le baudé,
Et laisse le vieillard, sans respecter son aage,
Trotter court a beau pied en laquais et en page.*

TERGO ASINI PVBRVM FERRI VALIDVM SINT, IPSE
PONE SEQVENS PEDIBVS TIGIT VESTIGIA LENTIS.

*Hoe dwees is den Ouden man, dat hy sijn heysen
Syn eyghen weluereit! t'is groot onredén.
Hy laet den stercken lopen op den Ezel ryden,
En volght selfs te voet mer trughe leden.*

13. Giovanni Battista COSTANTINI (active ca. 1615-1628)

2500 €

A Bacchanal with Drunken Silenus - 1619

Etching, 243 x 252 mm (height and width of the octagonal copper plate). Le Blanc 1.

Very fine impression printed on laid paper. Very good condition. Small tear of 25 mm formerly restored on the left edge of the large margins (sheet: 324 x 282 mm). Two small stains and a few small creases in the margins.

Collector's mark in pen and ink in the lower margin, close to Lugt 2903b (unidentified mark, found on Italian drawings from the 15th and 16th centuries) or Lugt 3805 (unidentified mark, found on a print published in Rome in the 17th century).





1769. F. Bae. Cocarino Fe. Roma

The subject of this bacchanal originated in a famous silver platter engraved by Annibale Carracci (now in the Museo di Capodimonte in Naples), which was also used as a plate for printing several impressions, one of which is in the Metropolitan Museum of Art. The Calcografia Nazionale in Rome holds an octagonal copy of the plate, probably engraved by Luca Ciamberlano. "In 1619 Guido Reni designed a counterpart to the Drunken Silenus, however not to Annibale's original but to the octogonal copy. This design was engraved by Giovanni Battista Costantino. It is octagonal like its prototype, shows a similar wreath and in the centre Silenus drunk, reclining on his ass with a satyr to help him keep his precarious balance." (Otto Kurz: "Engravings on Silver by Annibale Carracci", in *The Burlington Magazine*, 1955, Vol. 97, No. 630, p. 286).



Guschi Bologna
1769

14. Cornelis SCHUT

(1597 - 1655)

900 €

St Sebastian

Etching, 141 x 104 mm. Wurzbach undescribed, Hollstein 106.

Very fine impression printed on laid paper. Thread margins to the right. Trimmed on the platemark on the other three sides. Some very pale foxing.

Provenance: Capitaine Fachot (identified from 1796 until 1811), painter and collector (Lugt 4372).

Very rare. The British Museum, the only museum cited for this print in the Hollstein catalogue raisonné, holds two proofs.

Two other versions of the martyrdom of Saint Sebastian etched by Cornelis Schut are known, one showing the dying saint supported by angels (Hollstein 104) and the other by Saint Irene (Hollstein 105). The second is close to his painting: *Saint Sebastian Aided by Saint Irene and a Companion*, most probably dating from 1650 (Onze-Lieve-Vrouwekerk church in Temse, Belgium).

Our etching depicts the martyrdom of Saint Sebastian in a more classical manner: tied to a tree, his face serene, although his torso has already been pierced by an arrow. The small format of the print and its treatment bring it into line with a large group of small prints by Cornelis Schut depicting characters from the Bible or mythology, as well as numerous putti.











15. Jacques CALLOT

(1592 - 1635)

10000 €

Les Deux grandes vues de Paris : Vue du Louvre and Vue du Pont-Neuf - 1630

View of the Louvre:

Etching, 161 x 339 mm (sheet). Lieure 667, 2nd state (of 5).

Impression of the 2nd state (of 5), with Callot's name but before Israël Silvestre's address in the lower margin and before the rework, for example on the fleurs-de-lys.

Very fine impression printed on watermarked laid paper (watermark: crowned interlaced Cs and countermark with number 4 and cross of Lorraine (Lieure 29 and 34)). Impression trimmed to the borderline or 1 mm outside this line and 2 mm outside at bottom. In very good condition. Central vertical fold, barely visible.

View of the Pont-Neuf:

Etching, 160 x 337 mm (sheet). Lieure 668, 2nd state (of 5).

Impression of the 2nd state (of 5), with Callot's name but before Israël Silvestre's address in the lower margin and before the rework.

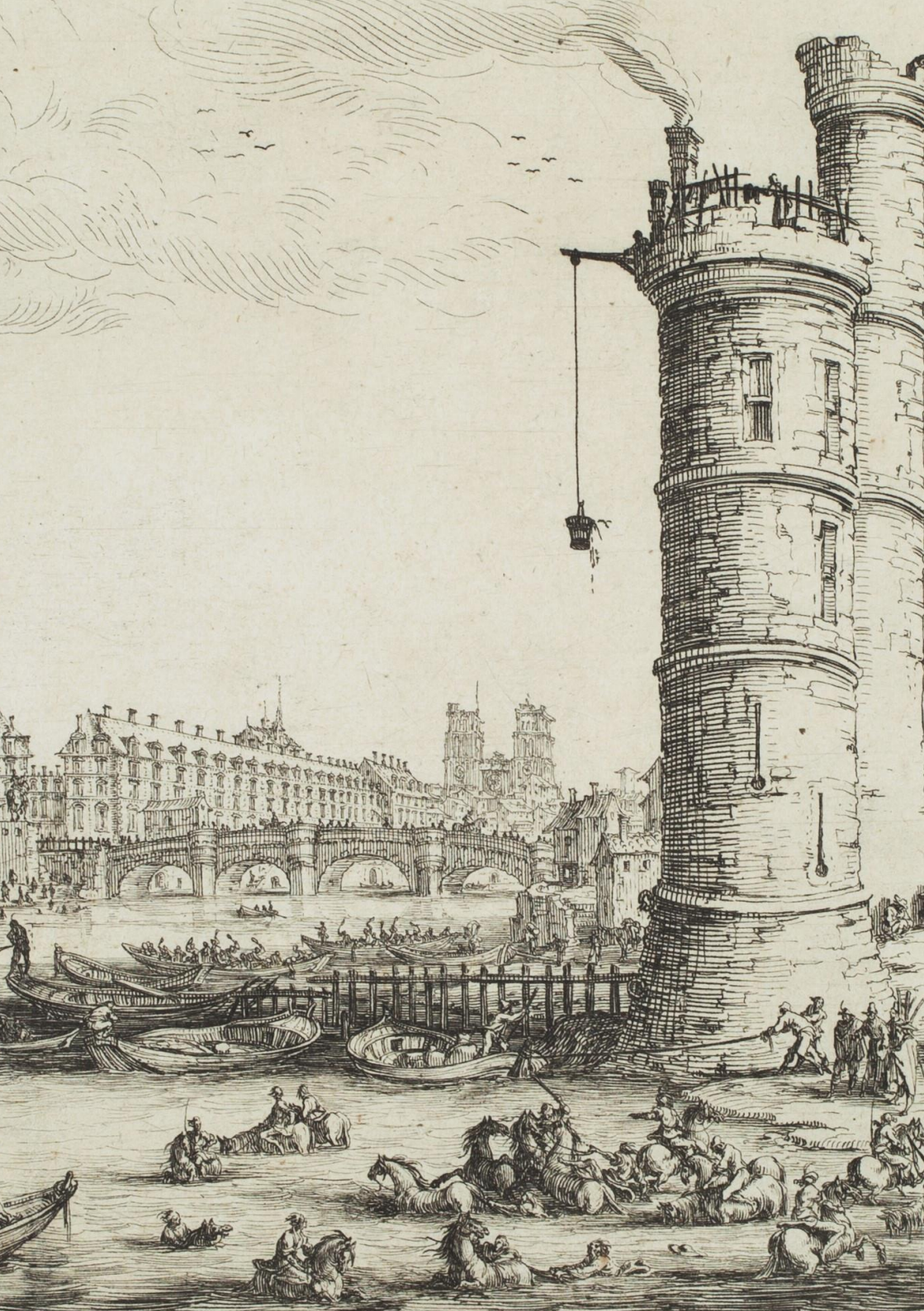
Very fine impression printed on watermarked laid paper (watermark: crowned interlaced Cs and lion with a star (Lieure 29 and 38)). Impression trimmed to the borderline or 1 mm outside this line and 2 mm outside at bottom. In very good condition. Trace of a vertical fold at left, barely visible, small repaired surface abrasion on verso, tiny pale stains on left side.



“Callot drew these views during his stay in Paris in 1628-1630, they were probably engraved after his return to Nancy and it does not even seem that the copperplates were sent to Paris, to Israël, as the impressions of the first two states are generally on paper with interlaced Cs watermark (watermark 29 and 30 and also 33 and 34). None of the impression bears Israël (Henriet)’s excudit. Israël Silvestre’s address was added only later to the plates.” (Lieure, p. 28, translated by us)

Impressions of the 1st state are of the greatest rarity (noted RRRR in Lieure's catalogue). As for the proofs bearing Callot's name, Lieure notes that "it is rare to find them in good and equal impressions". "In the good impressions [of the *View of the Louvre*] one can see, above the roof of the 2nd house on the left, numerous small black dots caused by the acid, which passed under the poorly applied varnish" (translated by us). These small dots are clearly visible in our impression. Above all, the farthest backgrounds are very sharp, without any wear. In the 4th state of the *View of the Pont-Neuf*, the backgrounds are worn, particularly in the left-hand part: on the contrary, they are very well preserved in our impression.

These two views of Paris are among Jacques Callot's most beautiful and famous prints. The *View of the Louvre*, with the Porte de Nesle and Tour de Nesle on the left and the Galerie du Louvre on the right, depicts a nautical festival held in Paris on 25 August. Jousts were organised on the Seine. The *View from the Pont-Neuf* offers a snapshot of daily activity on the left bank of the Seine: "On the left flows the river in which horses are bathing, among the boats of laundresses and wood merchants" (Lieure, translated by us). In the background, you can easily make out Notre-Dame de Paris, the Pont-Neuf, the houses of the Place Dauphine facing the statue of Henri IV and, further to the left, the Saint-Jacques tower.



16. Abraham BOSSE

(1602/4 - 1676)

1800 €

La Vieillesse – 1636

[Old Age]

Etching and engraving, 257 x 322 mm. Préaud 129; Blum 155; Lothe 303.

Plate from the series *Quatre âges de l'homme* [The Four Ages of Man].

Very fine impression coloured at the time and printed on laid paper. Two tiny scratches, a tiny pinhole, a few small folds, otherwise in very good condition. Thread margins all around the platemark.



A quel fâcheux point de tristesse
De voir en plus l'honneur réduit;
C'est que la tromblante Vieillesse
D'un pas pressoit le suite.

Il souffre mille maux divers,
Qui n'ont point leurs douleurs bornées;
Et les jours lui sont des hyvers
Dans le déclin de ses années.

Ses membres sont plus froids que glace,
Sa vigueur n'est qu'auprès du feu;
Il se retranche en cette place,
Et c'est là son principal jeu.

Mais lors qu'en vain il se défend
De la Mort féroce qui tout succombe;
C'est cruelle le surprend,
Et le met du tout à la fin.

17. REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

30000 €

Young Man in a Velvet Cap (Petrus Sylvius?) - 1637

Etching, 97 x 83 mm. B. 268; K.G.Boon 268; BB 37-C; New Hollstein 164, ii/ii.

Superb impression printed on watermarked laid paper (upper part of the Strasbourg lily watermark); small margins (sheet: 109 x 100 mm). In excellent condition.



Very rare (Nowell-Usticke RR).

The New Hollstein counts as a 1st state an impression kept by the Bibliothèque nationale de France showing a small additional line at the back of the hat and a few dots on the model's left cheek. Nowell-Usticke considers it a trial proof.

Our impression shows burr visible on the earliest impressions: on the hair, upper lip, chin, left eye, dark areas on the background and clothing folds; as well as the two scratches: a horizontal wavy line to the left of the face and a vertical line above the beret (Nowell-Usticke). Such a fine impression with good margins and in excellent condition is very rare for this print, even in museum collections.

Rembrandt
f. 1637



Provenance: Louis Jouas-Poutrel collection (b. 1874); by descent. Louis Jouas-Poutrel was an aquafortist from Normandy. The Musée du Petit Palais holds his views of Rouen.

The model for this portrait, which Bartsch entitled *Jeune homme assis et réfléchissant*, was assumed to be Ferdinand Bol (Nowell-Usticke) before the old ink inscription *Petrus Sylvius* on the reverse of an impression was taken to be the sitter's name (DeHoop Scheffer, *Liber Amicorum Karel J. Boon*, Amsterdam, 1974, pp. 96-101). This impression, which belonged to Vivant Denon, is now in the Musée cantonal de Lausanne. Petrus Sylvius was the son of Pastor Jan Cornelis Sylvius, of whom Rembrandt etched two portraits (NH 124, NH 235).







W. H. W. 1911

18. REMBRANDT HARMENSZ. VAN RIJN

(1606 - 1669)

34000 €

Christ Returning from the Temple with his Parents - 1654

Bartsch 60; Hind 278; New Hollstein 276, only state.

Counterproof printed on laid paper with part of a Foolscap watermark at the upper edge of the sheet (New Hollstein, text II, p. 227; Hinterding, *Foolscap with five-pointed collar*, Gb, 1654, vol. II p. 123);



small margins with the presence of a platemark offset two millimeters from the subject (sheet 100 x 149 mm).

Annotated in pencil on verso: *The Reverse* [Counterproof]

Provenance: Charles Delanglade (b.1870) (Lugt 660) stamped on verso.



Some light foxing; small vertical tear in lower left margin entering 5 mm into the subject; small surface abrasion in upper left corner; otherwise in very good condition.

The New Hollstein catalogue lists three impressions of this etching: British Museum (1843,0607.36), Fitz William Museum (23.K.5-80), Petit Palais, collection Dutuit (GDUT7730).



The counterproofs of Rembrandt's prints that have retained a margin may, like this one, feature a more or less pronounced platemark: for example, Beggars Receiving Alms at the Door of a House; Thatched Cottage and Barn (British Museum); Family of Peasants on a Journey; View of Amsterdam from the Kadijk (Rijksmuseum). Contrary to widespread belief the presence of this platemark testifies to a print made according to the rules of the art by placing the freshly printed impression on the turned-over plate, as Abraham Bosse explains:

"Before I finish, I'll tell you what printers call proof & counterproof: Proof is the first, second or third impression they make from a plate that hasn't yet been printed, or from those that are in the process of being printed again: The counterproof is made with the said proof in this way; namely, having made the proof, it is placed fresh on its reverse side on the plate that made it; then a sheet of soaked paper is placed on the said proof, then the maculature & then the printing blanket; & then the whole is passed between the rollers, & having lifted the said sheet, the proof is found to have made the counterproof on the said sheet of paper: this is usually done to see more easily to correct, especially as the counterproof is according to the drawing, namely turned on the same side. " (*Traicté des manieres de graver en taille douce sur l'airin par le moyen des Eaux Fortes, & des Vernix Durs & Mols.*, 1645, p. 73, translated by us).

We also read in Watelet's *Encyclopédie méthodique*, in the article *Contr'épreuve*, that the printing of a counterproof "is useful to printmakers, because it shows them the print they are working on in the same way as the drawing or painting they are copying, & makes them see more easily if they have deviated from it". But the author of the article wisely adds: "However, printmakers quite often neglect to obtain a counterproof of their prints."¹ (translated by us). Rembrandt may sometimes have printed some counterproofs in order to rework the copperplate, but this does not explain why he often printed several of them, bearing no indication, as Christopher White

¹ Claude-Henri Watelet, *Encyclopédie méthodique - Beaux-Arts* (1788) Panckoucke, 1788, article by M. Levesque, p. 147



Rembrandt, *Christ returning from the Temple with His Parents*,
Christie's auction sale, 5 July 2022, lot 211, 94,500£



points out¹. The fact that some counterproofs are printed on Japan paper, such as the one of *Jesus returning from the temple with his parents* in the Dutuit collection, suggests that he may have been responding to collector demand.

The scene depicted in this print follows *Christ Seated Disputing with the Doctors* which, as Charles Rosenberg observes, illustrated "an important moment in the Synoptic Gospels, for it marks the first time that the boy, recognizing his destiny, acts independently and challenges the authority of the Old Law"². Charles Rosenberg also points out that *Christ Returning from the Temple with his Parents* was the first work to deal with the theme of Christ's return to Nazareth with his parents after his dispute with the Temple doctors, and that it has therefore sometimes been misidentified.

Edme-François Gersaint's catalog listed it as a depiction of the Flight into Egypt, and Adam von Bartsch's catalog referred to it as *The Return from Egypt*.³

Christ Seated Disputing with the Doctors and *Christ Returning from the Temple with his Parents* illustrate the episode recounted in the *Gospel According to Luke*: "Every year, Jesus' parents went to Jerusalem for the festival of the Passover. When he was twelve years old, they went up, according to the custom of the festival. Then, when the days were over and they returned, the child Jesus remained in Jerusalem. But his parents did not know it. Believing that he was with their traveling companions, they went a day's journey and looked for him among their relatives

¹ Christopher White, *Rembrandt as an etcher*, Yale University Press, 1999, p. 11

² Charles Rosenberg, *Rembrandt's Religious Prints: The Feddersen Collection at the Snite Museum of Art*. Indiana University Press, 2017, p. 29

³ Op. cit. p. 239



and friends. But when they didn't find him, they went back to Jerusalem to look for him. After three days, they found him in the temple, sitting among the teachers, listening to them and asking them questions. All who heard him were struck by his intelligence and his answers. When his parents saw him, they were astonished, and his mother said to him, "Child, why have you done this to us? Behold, your father and I were anxiously looking for you". He said to them, "Why were you looking for me? Didn't you know that I must be in my Father's house?" But they did not understand what he was saying. Then he went down with them to Nazareth, and was obedient to them. His mother kept all these things in her heart. And Jesus grew in wisdom, in stature, and in grace, before God and men." (2, 41-52; our translation)

In Rembrandt's etching illustrating the last verses, the movement of the figures reflects their state of mind: the solidity of Joseph, walking with a firm step, staff in hand, protector of the Child, whose hand he holds tightly in his own; the inspiration of the Christ Child, who holds back his step, eyes raised to heaven, her hand resting on her mother's; the pensive contemplation of Mary, who abandons her hand to that of the Child, whose step she follows.

The composition of the etching is inspired by Rubens' painting *The Return of the Holy Family from Egypt* (in the Wadsworth Atheneum Museum of Art), whose prints by Schelte Bolswert: *Et erat subditus illis* (1620) and Lucas Vosterman: *Dei et Matris et Filii fvgam in Aegyptam* (1620) Rembrandt may have seen. The dramatic tension of the scene in Rembrandt's etching contrasts, however, with the nonchalance and tranquility of the figures in Rubens' painting and the two prints.

References: Abraham Bosse, *Traicté des manieres de graver en taille douce sur l'airin par le moyen des Eaux Fortes, & des Vernix Durs & Mols. Ensemble de la façon d'en imprimer les Planches & d'en Construire la Presse, & autres choses concernans les dits Arts*, 1645; Claude-Henri Watelet, *Encyclopédie méthodique - Beaux-Arts* (1788) Panckoucke, 1788, article by M. Levesque, p. 147; Christopher White, *Rembrandt as an etcher*, Yale University Press, 1999, p. 11; Charles Rosenberg, *Rembrandt's Religious*



Rubens



Vosterman



Bolswert

19. Carlo MARATTI

(1625-1713)

900 €

The Adoration of the Angels

Etching, 175 x 130 mm. Bartsch 4, state undescribed; Bellini 4, 1st state (of 3).

Rare impression of the 1st state (of 3) before any letter.

Superb impression printed on laid paper, trimmed to the platemark. In very good condition.

Paolo Bellini wrote in his catalogue raisonné of Carlo Maratti's prints, published in 1977: "The first state, which is very rare, is unknown in Bartsch's catalogue, but is mentioned in Heller's (J. HELLER, *Zusätze zu Adam Bartsch's, Le Peintre-Graveur*, Bamberg 1844, p. 72)." (translated by us).

Adam Bartsch emphasised the "sharp, witty line" of Maratti's etchings. Only fourteen prints are reliably attributed to him by Paolo Bellini.

Reference: Paolo Bellini and Luisa Erba: *L'opera incisa di Carlo Maratti*, 1977.



20. Giovanni Battista PIRANESI

(1720 - 1778)

6000 €

Colonna Trajana [Trajan's column] - 1758

Etching, 552 x 410 mm. Focillon 798; Hind 51, 1st state (of 7).

Extremely rare impression of the 1st state (of 7), before Bouchard e Gravier's address.

Plate from the series *Vedute di Roma disegnatte ed incise da Giambattista Piranesi architetto Ve(nez)iano*.

Superb impression printed on laid watermarked paper (watermark: fleur-de-lys in a single circle (Hind 1)). Small margins all around the platemark (sheet: 615 x 490 mm). Edges of the sheet slightly yellowed; tiny pinhole on Scala's /, otherwise very good condition.

Impressions of the second state bear Bouchard and Gravier's address. Giovanni Bouchard, or rather Jean Bouchard as he was from France, arrived in Rome in the early 1740s. From 1753 onwards, he was associated with one of his compatriots, Joseph Gravier. By the time he etched the *Colonna Trajana*, Piranesi had already been publishing prints with Bouchard for some time: his name appears (spelt Giovani Buzard) in the 1749/1750 edition of the *Carceri*. We can assume that the impressions of the first state were trial proofs printed by Piranesi before the edition (also rare) by Bouchard and Gravier.

The *Vedute di Roma* series is one of the most important in Piranesi's work, comprising a total of 135 plates etched over a period of thirty years, between 1748 and 1778.



1. Piazza fatta scavare da Sisto V. con resto
di mura e sculture secondo il piano della Colonna.

Colonna Trajana

2. Chiesa del Nome di Maria

3. Palazzo Farnese

21. David MARTIN

(1737 - 1797)

1200 €

Portrait of the Sculptor Lewis Francis Roubiliac - 1765

Mezzotint, 380 x 255 mm. Smith 6, 2/2.

Impression of the 2nd state (of 3) with letter. The British Museum has indeed an impression of a third state not described in Smith's catalogue, with reworks in the shadows.

Fine impression printed on thin laid paper. A small stray hair embedded in the ink during printing, very slight rubbing, otherwise in very good condition. Thread margins.

This lively portrait of the sculptor Louis François Roubiliac (1702 - 1762) was engraved by David Martin after a painting by Adrien Carpentiers (ca. 1713 - 1778) in the National Portrait Gallery, London. It shows the sculptor working on the preparatory terracotta for his statue of Shakespeare, formerly held by the British Museum and now by the British Library.

Reference: John Chaloner Smith, *British Mezzotinto Portraits: Being a Descriptive Catalogue of These Engravings*, 1884.



Adrien Carpentier Pinx. **Denis Francis Doubiliac** *D. Martin fecit. 1765*
To Robert Alexander Esq^r This Plate from an Original Picture in his Possession at
Edinburgh, is Inscribed by his Obliged & Obedient Humble Servant, *David Martin,*
Published according to Act of Parliament 1733. *May 11.* *Duo. 3.*

22. Jean-Jacques de BOISSIEU

(1736 - 1810)

3600 €

Jean-Jacques de Boissieu. Portrait of the Artist - 1796.

Etching, 377 x 298 mm. Boissieu-Perez 102, 4th state (of 8).

Impression of the 4th state (of 8) before the portrait of Boissieu's wife was replaced by a landscape.

Very fine impression printed on laid paper, trimmed on the platemark at the top and with small margins on the other sides (sheet: 400 x 318 mm). In very fine condition.

While impressions of the 4th state of this *Portrait of the Artist* are rare, those of the first three states are almost impossible to find. The impressions of the 1st state are pure etchings (we know of only three impressions, including the one presented on our site); in the impressions of the 2nd state, Boissieu added slight shading with roulette and drypoint; in the 3rd state, he made changes to the shading on the upper left arm. The only difference between the proofs of the 4th state and those of the 3rd state is the removal of the bite marks of the vices in the copperplate margins. The vices were used to fix the plate so that it could be engraved more easily.

"This is Jean-Jacques de Boissieu's most famous print. The printmaker, dressed in a neat suit, has surrounded himself with his tools, a partial cast of the Laocoon, a book and a quill dipped in the inkwell, like so many coats of arms of his profession and culture. While watching out for the amateur, he exhibits a copperplate that underwent spectacular changes: from a portrait of his wife, he soon moved on to a landscape with cows, certainly more typical of his production". The author adds that the hypothesis that his wife had died during



the Revolution is incorrect, since Madame de Boissieu did not die until 1834, twenty-four years after him. (Boissieu-Perez, 1994, p. 227, translated by us).

References: Marie-Félicie Perez: *L'œuvre gravé de Jean-Jacques de Boissieu*, 1736-1810, Genève, Cabinet des Estampes, 1994 (this catalogue takes up and completes the *Catalogue raisonné* published in 1878 by Alphonse de Boissieu).

23. Rodolphe BRES DIN

(1822 - 1885)

2800 €

La Comédie de la Mort - 1854

[The Comedy of Death]

Lithography, 220 x 150 mm. Van Gelder 84; Préaud 129, 3rd state (of 5).

Impression of the 3rd state (of 5 according to Préaud), before deletion of the Toulouse address. The 1st state, printed in Toulouse by Bertrand and Barthère in 1854, is rare. The 2nd state, also printed in Toulouse but by Bertrand alone, between 1856 and 1861, is known only from a single impression and a photograph of another one. The 3rd state was printed in Paris by Lemercier in 1861, before the reprints of 1867, 1873, 1880 and the posthumous edition by Rodolphe Bresdin in 1899. The states differ only in the inscriptions engraved beneath the composition.

Very fine impression printed on light cream *chine appliqué* pasted on white heavy wove paper. A tiny surface abrasion on the left edge toward the bottom, otherwise in good condition. Two small tears on the lower edge of the sheet of wove paper, and two tiny on the upper edge. Good margins (sheet: 285 x 207 mm).

Provenance: Collection Bernard Boutet de Monvel and then by descent. Van Gelder reports that in September 1881 Boutet de Monvel made a payment to settle part of Bresdin's debts to his printer, Lemercier (Rodolphe Bresdin, *Monographie*, p. 135).



LA COMÉDIE DE LA MORT

Maxime Préaud notes that *La Comédie de la Mort* was the first of Bresdin's works to achieve a degree of success. As early as 1860, Alcide Dusolier wrote a very detailed description of it in the chapter entitled "Le Maître au lapin" [The Master with the Rabbit] in *Ceci n'est pas un livre*. In 1884, Huysmans included an impression of this print in *Des Esseintes' flat* (*À rebours*, chapter 5, translated by us):

"*The Comedy of Death*, by Bresdin, where in an improbable landscape, bristling with trees, thickets, tufts, taking the shapes of demons and ghosts, covered with birds with rat heads, vegetable tails, on a ground strewn with vertebrae, ribs, skulls, willows stand up, gnarled and cracked, topped by skeletons waving a bouquet with their arms in the air, singing a song of victory, while a Christ flees into a dappled sky, a hermit ponders, his head in his two hands, deep in a cave, and a wretch dies, exhausted by deprivation, exhausted by hunger, lying on his back with his feet in front of a pond. " An impression of *The Good Samaritan* hangs next to *The Comedy of Death*, along with prints and drawings by Odilon Redon.

In the chapter entitled "La comédie de la Mort" in the catalogue of the exhibition organised by the Bibliothèque nationale de France in 2000, Maxime Préaud compares this print to representations of solitary melancholic saints meditating beside a body of water. In particular, he presents a drawing by Bresdin, *Madeleine au bord de l'eau*, as well as *The Temptation of Saint Anthony* engraved by the Doetecum brothers after Hieronymus Bosch. Skeletons, human remains or allegories of Death can also be found in other works by Bresdin from the same period: Maxime Préaud notes that "it was during his stay in Toulouse, between 1852 and 1861, that Bresdin published most of his macabre prints". Of particular note are *Les Chasseurs surpris par la Mort* (1857), *La Baigneuse et la Mort* (1857), *La Mère et la Mort* (1861), and *Le Chevalier et la Mort* (1866).

References: Dirk Van Gelder: *Rodolphe Bresdin, Monographie en trois parties et Catalogue raisonné de l'œuvre gravé*, 1976; Maxime Préaud: *Rodolphe Bresdin, 1822-1885 : Robinson graveur*, 2000.



24. Rodolphe BRES DIN

(1822 - 1885)

1800 €

Les Villes derrière le marécage - 1878

[The Towns behind the Swamp]

Lithography, 191 x 156 mm. Van Gelder 124 A, III/III

Impression of the 3rd state (of 3), with the sky and the pond lightened.

Superb impression printed on light cream *chine appliqué* pasted on heavy wove paper. In excellent condition. A tiny stain on the left edge of the sheet. Wide margins (sheet: 317 x 260 mm).

States I to III correspond to two different entries in Van Gelder's catalogue raisonné: state I is described at number 124 under the title *Le Papillon et la Mare* [The Butterfly and the Pond], while states II and III, after transformation of the image, are described at number 124 A under the title *Les Villes derrière le Marécage* [The Towns behind the Swamp].

The Butterfly and the Pond was an illustration project for the eponymous fable in Hippolyte Thierry-Faletans' collection *Fables et Contes*, which was published in 1871. Van Gelder writes that this "book would not deserve our attention if it had not given us a few lithographs by Bresdin (cat. 122-128) - seven in all (taking into account the redone drawings), painstakingly executed between the end of March and mid-September 1868 and which the artist would retouch on several occasions, some as much as ten years later". (*Appendices*, p. 168, translated by us)



Throughout the period when the illustrations were being designed, communication between the author and the artist was very laborious, even conflictual, as can be seen from the few letters that have survived and are quoted by Van Gelder in his chapter on Hippolyte de Thierry Faletans' commission (Appendix III): Thierry-Faletans assailed Bresdin with advice

and recommendations, telling him in great detail what he wanted to see in his lithographs; Bresdin complied with his wishes, but also made a few choices that Thierry-Faletans did not understand: in the end, the author refused *Le Papillon et la Mare* and Bresdin was forced to resume his work on a new stone: this would be *Le Papillon et la Mare*, version II, Van Gelder no. 125.

Bresdin did not abandon his first stone, however, and reworked it ten years later. Van Gelder writes: "The reworking dates from 1878. An invoice from Lemer cier shows that Bresdin had 50 impressions printed. We believe that it was during this printing that Bresdin created the third state, the second being only an intermediate state of which only a few trial proofs probably exist" (translated by us). Bresdin enlarged his composition on all sides by adding very dense vegetation. He erased the two large butterflies whose wings were spread out on the upper and lower edges of the image and retouched many details. In the third state, the sky and pond have been lightened.

The title *Les Villes derrière le marécage* was given by Van Gelder. However, he points out that an invoice from Lemer cier dated 2 October 1878 calls it *Le Rat philosophe*. Although the rat is not a character in Thierry-Faletans' fable, he had mentioned the possibility of adding one on the banks of the pond, in the company of all sorts of small animals. We can see one on the lower edge of the image in the first state, still visible above the tufts of grass in the lower right-hand corner of the third state.

Provenance: Collection Bernard Boutet de Monvel and then by descent. Van Gelder reports that in September 1881 Boutet de Monvel made a payment to settle part of Bresdin's debts to his printer, Lemer cier (Rodolphe Bresdin, *Monographie*, p. 135).



High definition pictures visible on our website
by clicking on the title of the works

1. Jean CHARTIER, *Vigilantia*
2. Cornelis BOS, *Christ Delivering Man from Sin* - 1554
3. Jan Cornelisz. VERMEYEN, *Henri II, King of France* - 1555
4. Julius GOLTZIUS, *A Soldier bids Farewell to his Wife* -
ca. 1560 /1595
5. Jan II COLLAERT, *Politura Armorum* - ca. 1588
6. Jan II COLLAERT, *Conspicilla* - ca. 1588
7. Philips GALLE (attributed to the workshop of), *Distillatio* -
ca. 1588
8. ANONYMOUS (COLLAERT Family ?), *Allegory of Death*
9. Jan MULLER, *Portrait of Dirck Volckertsz. Coornhert* - 1590
10. Christoph MURER, *Allegory on Fortune and Happiness* - 1596
11. Gillis VAN BREEN, *Allegory on the Good and Corrupt Tree* -
ca. 1600
12. Karel van MALLERY, *The Son on the Donkey, the Father on
Foot*
13. Giovanni Battista COSTANTINI, *A Bacchanal with
Drunken Silenus* - 1619
14. Cornelis SCHUT, *St Sebastian*

15. Jacques CALLOT, *Les Deux grandes vues de Paris : Vue du Louvre and Vue du Pont-Neuf* - 1629/1630
16. Abraham BOSSE, *La Vieillesse* - 1636
17. REMBRANDT HARMENSZ. VAN RIJN, *Young Man in a Velvet Cap (Petrus Sylvius)* - 1637
18. REMBRANDT HARMENSZ. VAN RIJN, *Christ returning from the Temple with his Parents* (counterproof) - 1654
19. Carlo MARATTI, *The Adoration of the Angels*
20. Giovanni Battista PIRANESI, *Colonna Trajana* – 1758
21. David MARTIN, *Lewis Francis Roubiliac* - 1765
22. Jean-Jacques de BOISSIEU, *Jean-Jacques de Boissieu. Portrait of the Artist* - 1796.
23. Rodolphe BRESLIN, *La Comédie de la Mort* - 1854
24. Rodolphe BRESLIN, *Les Villes derrière le marécage* - 1878

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*Chambre Syndicale de l'Estampe,
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